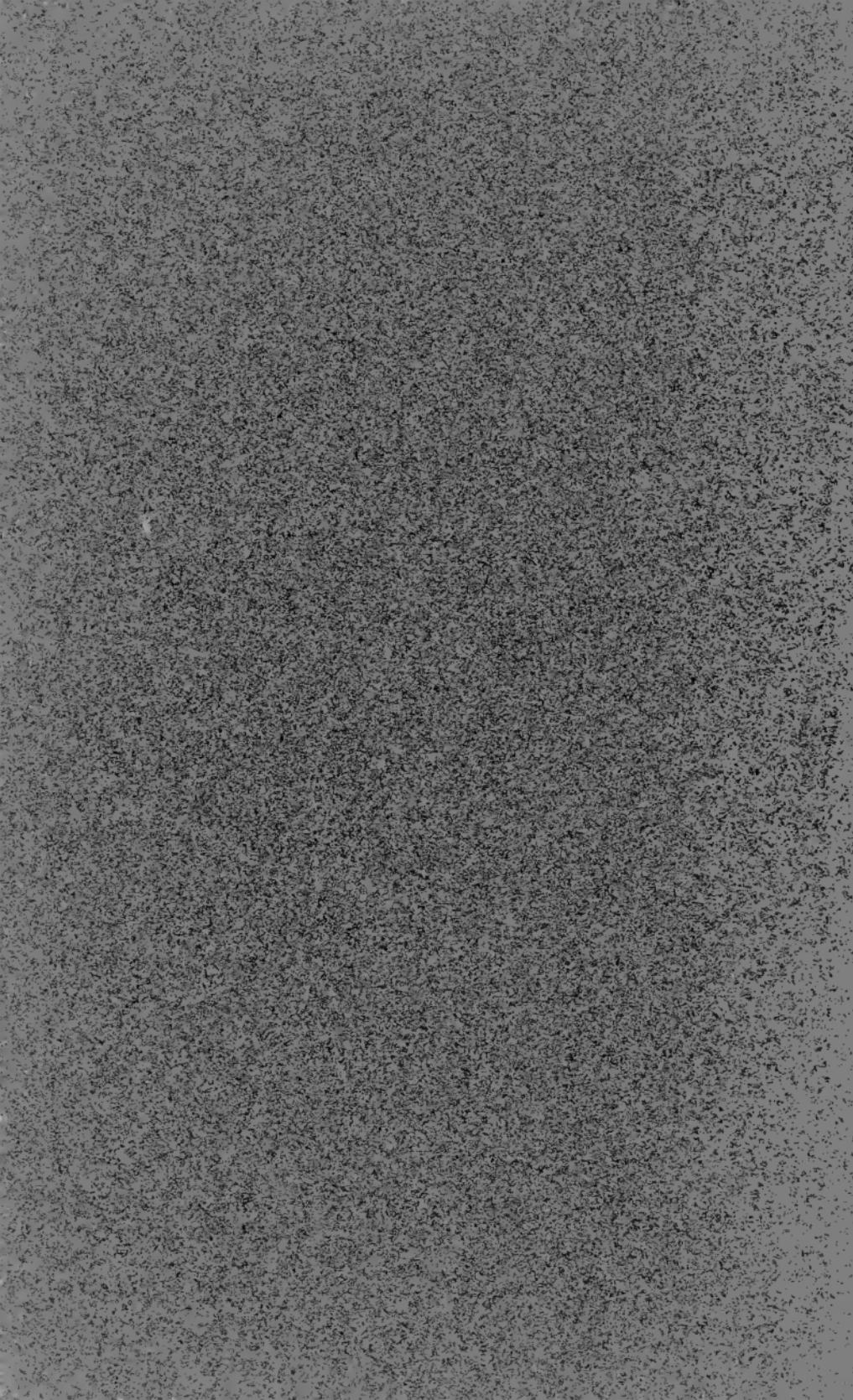


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FUNDAMENTALS OF ORAL ENGLISH

15

A COURSE FOR SECONDARY
SCHOOLS

BY

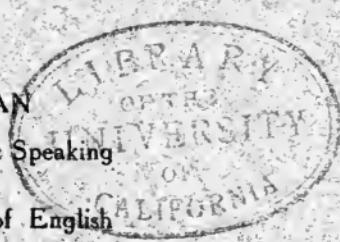
ROLLO LA VERNE LYMAN

Formerly Associate Professor of Public Speaking

The University of Wisconsin

Associate Professor of the Teaching of English

The University of Chicago



AND

JEAN T. SHEAFOR

Principal of High School, Janesville, Wisconsin

MADISON

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FUNDAMENTALS OF ORAL ENGLISH —A COURSE FOR SECONDARY SCHOOLS

There is a growing demand among our secondary schools for systematic instruction in Oral English to supplement the work in literature and in composition. Appreciation of literary masterpieces and effectiveness in written communication are two great aims of all instruction in the mother tongue. However, the vernacular is primarily a spoken language and happily a realization is awakening that preparation for effective living demands the ability to speak well one's own native tongue; that this ability rests upon habits of body, of voice, and of mind which can be directed and cultivated; and that bad habits of speaking, if they are taken early enough, can be eradicated. In response to this increasing conviction, many secondary schools are attempting, in more or less random ways, to find some method of instruction in oral work; but there are as yet comparatively few attempts systematically to organize courses in Oral English which shall correlate with the general courses in English.

Purposes of this Bulletin

The purposes of this bulletin are: (1.) To develop proper habits of the body as the basis of effective speaking. This does not refer to gesticulation, a subject which has been omitted entirely.

(2.) To eradicate the most obvious faults of vocalization by substituting for them correct habits.

(3.) To furnish drill in articulation, enunciation, and pronunciation.

(4.) To emphasize, primarily, vocalization, through constant oral practice in class and outside of it.

(5.) To give practice in the informal discussion of current topics.

When to place Oral Courses in the English Program

In the judgment of the compilers of this bulletin formal courses in Oral Composition may wisely be introduced into the English program in the third year of the secondary school. Preliminary to this oral work there will have been two years in written composition, and in literature. During these years, as well as in the grades, training in Oral English may wisely be left secondary and incidental,—remembering, however, that the best elementary instruction now places Oral English before written composition. An oral course introduced at this time will vary the monotony of the usual instruction in the mother tongue, and will introduce, at an appropriate time, new principles of great importance. The fourth year of the high school course remains, which may be wisely devoted to giving the pupils an extensive acquaintance with English Literature.

How to Use the Manual

The compilers have endeavored to present only a very few of the most essential principles of effective oral work, and to reduce to the lowest possible minimum the discussion of these principles.

The Manual Laboratory Book

This manual is primarily a practice book. Courses in written composition are conducted on the theory that one learns to write by writing; this manual is constructed on the theory that one learns to converse, talk, read, interpret, narrate, discuss, debate, by practice. Hence every effort is made to furnish as many occasions as possible for oral work on the part of the pupils. Yet it must not be forgotten that writing and talking are merely different forms of communicating thought. Careful thinking must precede both. To emphasize this close relation the manual ought to suggest frequent written exercises.

INTRODUCTION

Bodily Expression and Vocal Expression

In communicating thought and feeling there are two methods of expression, bodily expression and vocal expression. For instance if a person desires to convey the idea of courage, his body is held erect, his shoulders back, his head high; a smile of confidence lights his face; his eyes gleam with life and vigor; this is the bodily expression. His voice also indicates courage. It becomes rich, full, resonant; reaching down in his lungs, it takes on vitality and volume. Voice and body acting together in harmony and sympathy express the man's inner feelings of resourcefulness, self-reliance, vigor, courage.

In a similar way all mental and emotional states are expressed by the combined activities of the body and the voice. But of the two methods of expression, vocalization is the more fundamental and necessary. To express himself definitely and decisively one is compelled to speak; he need not necessarily make a gesture, change a position, or assume a different facial expression. In short, if effective vocalization is acquired, the most important agency of communication is ready for use. It is further true that our young people in learning to use their voices will first be compelled to breathe correctly, and to stand and walk correctly. Erect, graceful carriage of the body is the fundamental of good voice-production. It is also contributive to good health in general. Therefore the main purpose of this manual is to outline simple methods of acquiring good vocal expression. Give a young man or woman ideas and emotions worth communicating, let him possess a vocal apparatus under full control, and his bodily expressions will largely take care of themselves. For this reason the authors have omitted all treatment of gesticulation.

A Non-Technical Course in Voice-Training

An effort is made to present the subject of voice-training in a simple, common-sense way. The teachers in most of our secondary schools who are required to conduct classes in Oral English are often not prepared to treat the subject of voice-training from a technical standpoint. Nor is technical training necessary. Many teachers, therefore, very naturally shrink from the most important of all topics in Oral English. It follows that most of our courses in the high school consist of short readings and declamations, no attention being paid to sensible and systematic voice-training.

A Course Suited to High School Curriculum

A circular letter sent to fifty high schools brought over forty replies which indicate that the multiplicity of other courses allows only one hour a week, or at the most, two, for work in Oral English in the average school. It seems wise, therefore, to arrange a text which shall present only the most essential principles of voice-training, in a course suitable for eighteen or thirty-six lessons. This will enable a teacher to cover the ground in one semester with a class meeting twice a week, or in one school year with a class meeting once a week or approximately half a semester in classes meeting five times a week. By this plan it is hoped that many difficulties heretofore experienced with long, involved, and technical text-books in elocution may be avoided. A simple text, adapted to the length of the course may perhaps be of some assistance.

Principles of the Text

There are two fundamental principles which underlie the work as outlined in this text. The first is that much good can be done by the teacher in improving voices by simple observation and suggestion, by determinating the most obvious defects, and by pointing out common sense remedies for them. For example, if a boy's voice is hard and harsh, because he pinches the muscles of his throat too tightly, a

teacher should be able to point out this defect to him, to explain relaxation of the throat muscles, and to supervise his practice of the exercises for relaxation. A teacher must remember that no two voices are alike, and that all pupils in a class do not have the same vocal defects. Much individual work must be done with each pupil. But a teacher must not hope to accomplish too much. If each voice in a class is made a little better, if the most obvious defects are lessened, the instructor should be satisfied.

The second principle follows from the first. A modification of vocal expression is made comparatively easy, if the mind of the pupil can be fixed on the desired change. It is almost impossible to take the dullness and monotony out of the voice of one who is totally deaf. It is likewise just about as difficult to improve the vocalization of a pupil who "has no ear." The ear is the educator of the muscles of the throat and the other organs which control the voice. Let a teacher get his pupil into the habit of listening to his own vocalization. Put each boy whose voice is hard and unpleasant, into the position of another person who is compelled to listen to that voice. Make him hear his own defects; compel him to listen for improvement. Something can be done even with a pupil who cannot hear his own voice, even if not very much. With such a voice, the teacher's problem is much more difficult. The best he can do is to suggest physical modifications in the position of the various parts of the vocal apparatus, listen himself for improvement in the voice, and when he notices that improvement, call the attention of the pupil to the specific positions of the organs which improve the tone. However, but few pupils will fail to recognize their own improvement. Even if some make no progress, the teacher must not be discouraged. Many a pupil who has "no ear" has been known to develop the power of distinguishing between various notes, by careful attention to just such work as is outlined later in this manual.

These principles, that of observation of the pupils by the teacher, and that of insisting upon the pupils' observation of themselves, this manual constantly endeavors to keep prominent. Pupils should be urged to form the habit of watching the voices of class-mates. Let them notice errors in vocal-

ization and position, in pronunciation and interpretation. Let them often be called upon to tell a class-mate how they would like to have him modify his voice, that it might become more agreeable to a listener. Urge them to watch for good qualities, for improvements, more than for faults. Moreover, it has been found very useful to insist that each pupil repeat in words the changes which he is trying to produce in his voice by modifying the position of the different parts of his vocal apparatus. For instance, when the teacher is developing a deep seated tone, resting on the diaphragm, the following exercise is helpful. Let the pupil say,—“I want to feel my voice resting on the diaphragm.” Keep him at it, until, as he says the words, and thinks the thought, his voice actually does rest firmly on the bottom of his lungs. The exercises all through this text constantly emphasize this principle.

Cautions to Teachers

A number of suggestions and cautions to the teacher and to the pupil need to be made. In the first place, many boys in the high school are passing through the period of vocal change. In childhood the voices of boys and girls are alike. But at about the age of fourteen or fifteen, changes come. The girl's voice merely becomes stronger while the boy's voice loses its regular soprano quality and becomes harsh and unequal. This change is due principally to a very rapid growth of the larynx, the size of this organ nearly doubling in a single year. The vocal cords become stronger, thicker, and coarser. For this change from the boy's to the man's voice, about one year is usually required. It is imperative to bear in mind this caution. During this period all exercises of the voice, either in speaking or singing, must be very moderate. It is very dangerous to force the boy's voice in this stage to take the bass notes.¹ Teachers of elocution must use wisdom in dealing with boys' voices at this transition stage. The supreme caution is to insist on quiet, moderate speaking. Indeed, it may be laid down as a safe rule that all vocal ex-

¹ We know one boy, whose voice was permanently injured, because at the critical period of voice change, he represented his school in a declamatory contest.

ercises produce better results if they are not violent. Moderation is essential.

Study Periods

v

This is not like a course in English or history. The facts to be remembered here are few. But the practice of the principles must be so thorough that the various vocal organs finally permanently acquire correct action. One may prepare a history lesson by sitting down to an hour and a half of concentrated study. But in vocal practice the study periods should be differently distributed. No one can stand it to practice vocal exercises long at a time. Fifteen minute periods are long enough. Therefore it is suggested that, where the class meets once a week, each pupil set aside one period of fifteen minutes for five days in the week. Let this period be spent in the same place at the same hour each day. The best place is one's room at home, before the mirror. It can safely be guaranteed to any young man or woman that this fifteen minute period, if faithfully persisted in for a school year, will wonderfully improve almost any voice. On the other hand it will be wasted time for any pupil to take this course who is unwilling to devote to it regular and systematic practice. For in this course, more than any other, perhaps, what a pupil does for himself is very much more helpful than what can be done for him, by text-book and teacher. Let each young man and woman be his or her own instructor. It is to be remembered that all of the vocal work; the oral readings, recitations and discussions in this manual have a double purpose in view. First, to give practice in correct vocalization, and in this the pupil must study his voice in every practice period; second, the value that comes from oral composition, very much like the working results of written composition.

Constant Attention to the Voice

x

Finally it may be said that if voices are to improve, it will never do to practice faithfully fifteen minutes a day, and work hard in the class room, and then forget all about correct vocalization in one's every-day speech. It will do very little good for a boy who pinches his throat when he talks, to loosen the

throat for two hours a week; if, during the other ninety waking hours, he continues to pinch his voice whenever he speaks.

The Value of a Good Voice

In every walk of life, unless it is in the more common forms of manual labor, a man or woman is constantly associating with others, communicating by word of mouth. When one stops to think how many friends have decidedly disagreeable vocalization, should it not make him resolve to improve his own voice, even if it requires constant effort and care? A man's voice should be rich, full, mellow, strong. Shakespeare says of one of his heroines, "Her voice was ever soft, gentle, and low; an excellent thing in women." Then cultivate such desirable voices. The facts of history, the principles of physics, the training of literature, are part of one's preparation for life. Yet these requirements come in actual use but seldom, compared with the constant necessity of good vocalization. Others things being equal, the young man who has cultivated a pleasing, effective voice has a good start over his comrade in the most essential requirement of successful life, dealing with other men and women.

CHAPTER I

HABITS OF BODY

Personal Appearance X

Pride in their own personal appearance should be cultivated by the pupils. Neatness and tidiness of dress are of great importance; erectness and dignity of bearing are even more important. The boy who, when called upon to recite before the class, stands up straight and strong, squarely upon his feet, and who speaks out in a clear, audible voice usually adds fifty per cent to the value of his recitation. The slouching attitude of the boy who is constantly leaning on his desk, or who, thrusting his hands in his pockets, pulls his shoulders down over his chest and hangs his head, indicates ignorance and incapability.

A comparatively small class of people are too greatly concerned with their personal appearance; there is a much larger class that does not devote sufficient time and thought to this matter. There is a point midway between these two extremes where the individual may take pride in his personal appearance and still not make it his chief concern.

Perhaps there is nothing else that will give an individual that feeling of poise and self confidence which is so essential to success, more than will the knowledge that one is carefully and appropriately dressed; only secondary to this is the respect and confidence that such appearance inspires in those with whom he may come in contact.

To be well dressed does not imply that one must wear expensive clothes, or that they be of the latest fashion; it does mean, however, that they be modern at least; and also, that they do not embody the extremes of style. Attention to small details of dress characterizes the well groomed man or woman; for instance, a man should keep his shoes polished, his clothes well brushed and pressed; he should give some attention to the size and shape of his hat, the knot of his cravat, and the

condition of his linen. It has never been considered effeminate for a man to have well kept fingernails, and if anything may be so considered, then this might be mentioned as the hall-mark of a gentleman.

It is hoped that these remarks will encourage no one in becoming a dandy—such a person is usually inefficient and disgusting; he should be carefully distinguished from the well-dressed man. But the matter of personal appearance is well worth more attention than is commonly given to it—the public will no longer listen with patience to the man or woman who appears before it carelessly and inappropriately dressed.

CLASS WORK

(1.) Observe inexcusable habits of dress. To what is this habit due? If at all, in what way does it detract from the efficiency of the individual? Observe eccentricities of dress. What is the general effect?

(2.) Note the personal appearance of those who address audiences. What are the characteristics of their appearance?

(3.) Be prepared with an oral discussion of "What It Means to be Well Dressed;" "Public Speaking and Personal Appearance."

SUGGESTIONS TO TEACHERS

(1.) The exercises given in these lessons may be used exactly as they are given or may be taken as models or suggestions upon which each teacher can prepare her own exercises. The important thing in every lesson is to accomplish the general result. The teacher may be compelled to use various expedients which occur to her.

(2.) Let members of the class search for selections which will enable them to carry out the principles of the lesson.

(3.) Never allow pupils to forget in practice the principles of previous lessons, when working on later lessons.

(4.) Reading in unison ought to be sparingly employed. The vocal faults of the individual are likely to be lost sight of when a number of pupils read together.

(5.) Too many written exercises should not be assigned

upon any one topic; let the main work be in preparatory oral practice.

(6.) Certain exercises may be assigned to all pupils and others may be parcelled out to various pupils.

(7.) Let the pupils think up at least one exercise for themselves under each topic.

(8.) Get some oral report in class from each pupil.

(9.) Keep at least one day ahead in the study of text and assignments for written work.

(10.) Have such written work handed in for correction before copying—gradually relieve best pupils from this necessity—make it a prize.

(11.) Oral discussion of the subject in class should precede all written work.

(12.) It will be well to have a small movable platform constructed for use in this course. Four feet by five feet by six inches is a convenient size, and if neatly built and stained to match the finishing of the room, it will not be conspicuous. The best results have been obtained by thus raising the pupil slightly above the level of the class room floor. He will soon become accustomed to speaking from the platform and will be less self-conscious when he is later called upon to speak before a large audience.

(13.) Care must be constantly exercised in Oral English lest provincial expressions and objectionable idioms be used; this need not develop into a stilted and formal vocabulary. The use of all slang should likewise be discouraged; its use is usually an admission of an inadequate vocabulary.

(14.) Tact must be used in dealing with pupils who are appearing on the platform for the first time; for at this period it is easy to increase their awkwardness and self-consciousness. They need helpful criticism, kindly given. It is well to emphasize their good points at the same time that attention is called to their defects.

(15.) Insist that the pupil immediately rise and step to the platform when called upon; this will give him no time to debate the matter with himself. Disdident pupils often prefer to accept a zero rather than appear before the class. It is at this point particularly that the teacher must intelligently combine kindness, tact, and authority.

Y

Health

The weakling usually loses in the game of life—he is pushed aside and distanced by his stronger rival. A healthy body is essential to success whether one's work be mental or physical. Look at the men and women who are making a success of their work; as a class they are in possession of good health. The secret of good health is a proper observance of a few of the fundamental laws of hygiene—those of breathing, eating, correct carriage and position of the body, care of the eyes, ears, and throat.

The public speaker has special need of good health—although his work is largely mental, his body is often called upon to endure intense strains, and unless there is a strong reserve of bodily force and energy, he will fail to make the desired impression upon his audience.

CLASS WORK

- (1.) Talk with one who speaks often in public. Ask him to explain the bodily weariness which he feels after speaking. Ask him to state to you the value of health to the public speaker. Report the result of your investigation to the class.
- (2.) Discuss in class the value of health to Senator La Follette, President Wilson, Caruso, Melba, Schumann-Heink.
- (3.) What are some of the laws of health that are commonly violated—with what results?
- (4.) Write a short article on "Health and Success."

Leadership

Closely connected with acquiring good appearance, is the cultivation of resourcefulness, aggressiveness, and leadership. The person who reaches a position of great usefulness in any profession is the one who has the courage to stand alone, to reach out, to go ahead. Push, aggressiveness, modest confidence in one's own powers is a prime requisite for progress. That young man who, with an alert, erect, ready body, possesses a vigorous, imaginative, inquiring mind is the one who is likely to be asked to serve as assistant counsel to some promi-

nent lawyer. He is the man, who, in his school days was not contented with just enough, with just a passing grade. He was a boy with ambition, determination, energy. All of these qualities can be stimulated and fostered by enthusiastic study of Oral English. The person who would entertain, instruct, advise, or reform an audience must be a leader. No puny voice, nor shambling figure, nor scattered thoughts will suffice. Body and mind alive with enthusiasm reaching out to the hearers in pleasing, powerful address,—this characterizes most great popular leaders. The teacher of such a humble subject as voice-training has an excellent opportunity to assist in developing the elements of character.

Control of the Body

One of the greatest difficulties which confronts the young speaker is the feeling of the awkwardness which comes over him when he rises to speak before even a few people. It is comforting to know that this feeling can be almost entirely overcome if one gains control over the hands, the feet, and the eyes. This control will come slowly, but if the body is rigorously schooled to obey the will, it will come surely.

EXERCISES

Stand easily erect, heels together, toes pointed slightly outward; let the arms hang easily by the sides with the fingers half closed. Look directly at each member of the class and say:

- (1.) "I want to gain perfect control over my feet, my hands, and my eyes."
- (2.) "As I speak to you I want to look each member of the class directly in the eye."
- (3.) "I will not move my feet about the platform but will keep them under control while I am speaking."
- (4.) "My arms should not be held behind me while speaking. I expect to gain control by letting my arms hang easily by my sides."
- (5.) "Classmates, we can never expect to appear well in public if we do not gain control over our bodies. It has been

said that if one gains control over the hands, the feet, and the eyes, he will have control of the entire body. Now I am speaking to you with my body under control. Do I appear at ease?"

Observe your own and the attitude of others at the table while eating or waiting to be served. A person should sit erect at the table, the feet resting flat on the floor in front of the chair. When not in use the hands should lie quietly in the lap. This is an exercise which you may practice three times a day, and the correct position will soon become as natural as the inelegant, lounging attitude too frequently seen.

When engaged in conversation look squarely into the eyes of the one to whom you are speaking. If standing, do not shuffle about, but without the appearance of stiffness let the body express confidence and strength. If seated, do not lounge in the chair, nor sit poised on the edge of the seat. Assume a comfortable erect position, and cause your feet and hands to remain quiet, while your eyes meet those of the person to whom you are talking. The ability to engage in conversation without appearing awkward and ill at ease is a rare accomplishment, possessed by but few; as a business or social asset it has great value. Don't gesture in conversation.

CLASS WORK

(1.) Observe the attitude of speakers and singers on the stage or platform. Note the control of the hands and feet—or the lack of it. What is the effect produced? Make this the subject of an oral discussion.

(2.) State orally to the class your own peculiar difficulties in gaining control of your body.

(3.) Prepare a discussion of "The Value of Bodily Control."

(4.) Prepare a talk for delivery before the class. Deliver it confidently with the body under control.

POSITIONS OF BODY

CORRECT CARRIAGE

Professor Murdock speaks of "the necessity of maintaining an erect, free, expansive, unembarrassed posture of the chest, as an indispensable condition of full, clear, distinct, effective, and appropriate utterance." If one allows his chest to become stooped, cramped, or bent, or hollow he makes it impossible for the lungs adequately to store away air for his voice. Hence, in the study of voice production, we begin at the very foundation, if we first compel ourselves to assume correct position and carriage of the body.

Hold the trunk of the body easily yet firmly erect from the hips, keeping the legs and the feet squarely under the weight of the body. Stand up strong and straight, with head erect, eyes alive, every part of the body alert and ready for action. When one is standing correctly, a straight line perpendicular to the floor, will pass through the ball of the foot, the knee, the hip, the shoulder, and the ear.¹ This position should be maintained as the normal attitude of the body, whether in sitting, standing, or walking. Hold the chest up by keeping the lungs full of air. Care must be taken to avoid stiffness or rigidity. The ideal position of the body is that of erectness, free from all muscular tensity.

Dominant Center of Body

One of the most effective ways of securing correct position is to fix upon a point in the center of the chest as the dominating or commanding center of the body. Think of all movement as proceeding from this point. In walking, carry the body from this point. Imagine that all gestures radiate out from that point. The voice itself should seem to have its origin down in the lungs, near the dominant center.

¹ Let the teacher try it with each pupil. A long pointer may be used.

EXERCISES

1. Place the right hand flat on the chest, just to the right of the heart and say:—
“This is the dominant center of my body.”
2. Walk up and down, and say:—
“When I walk, I want to carry my body from this dominant center.”
3. Think of the voice as reaching down to your heart, and say:—“I want my voice to come from the dominant center of my body.”
4. Consciously assume an erect, aggressive position and say:—
“When I desire to express self-reliance, vigor, courage, I must carry my chest erect and my head high, as I am doing now.”
5. “Classmates, I want to tell you the story of a French officer. He felt his knees trembling under him, just before he was to go into battle, just as my knees are trembling now. He gritted his teeth, threw back his head, and exclaimed,—“Knees, you would tremble much more if you knew where I am going to take you today.”
6. “I tell you, classmates, if we feel afraid when we get up here to speak we have just got to throw our shoulders back, hold our heads erect, breathe a good full breath, and make ourselves do as we wish. Napoleon once said,—“Know, Colonel, none but a coward will boast that he never was afraid.”
7. “What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take, but as for me, give me liberty, or give me death!”

CLASS WORK

- (1.) Note the bodily carriage of individuals with whom you come in contact; is it any indication of their success?
- (2.) How many different walks can you observe?

- (3.) What do you think is good carriage of the body in walking?
- (4.) Write a short discussion on "Can We Judge a Man by His Walk?"
- (5.) Discuss the value of *form* in sprinting or in any other game.

Basic Position of Legs and Feet X

Having fixed firmly in mind the most important elements of position, namely, that the trunk of the body must be kept vigorously erect, with the dominant center prominent, the proper position of the rest of the body naturally follows. Keep the legs and feet in position to give the trunk strong support. Get the idea of grasping, of taking hold of the floor with the feet. Do not plant the feet on the floor, merely fix a firm yet elastic hold upon it, the weight resting upon the balls of the feet, the heels slightly touching. Turn the toes out slightly, one foot somewhat advanced, the knees not stiff but reasonably firm. Stand as you feel when you have taken a good deep breath of fresh, invigorating air. The arms should hang quietly at the sides, head held easily erect. This is called the basic position.

The basic position should be assumed when one is speaking simply and directly, explaining or expounding something. It is to be taken in ordinary conversation, or whenever anything straightforward and earnest, yet not impassioned, is to be said.

. EXERCISES

(With each exercise assume the position suggested.)

1. Say:—"I want my weight to rest upon the balls of my feet, heels resting lightly on the floor."
2. Say:—"This gives me a feeling of responsiveness. It keeps my body alert, ready for action."
3. Say:—"It gives vitality and earnestness to my voice as I speak."
4. Say:—"If I put my weight upon my heels, my body feels passive, stolid."

5. Say:—"With my weight resting upon my heels, and my body passive, it is almost impossible to give richness and vitality to my voice."
6. Say:—"Classmates, I want to take this occasion to explain to you the purposes of our literary society. We desire first to develop power and effectiveness in public speaking; second to become familiar with parliamentary rules; and third to become better acquainted with each other."
7. Let certain members of the class explain something connected with school life.
8. Memorize and repeat, get the feeling of leadership in position and in voice. "Some doubt the courage of the negro. Go to Hayti, and stand on those fifty thousand graves of the best soldiers France ever had, and ask them what they think of the negro's courage. And if that does not satisfy you, go to the eight thousand graves of Frenchmen who skulked home under the English flag, and ask them."
9.

"Oh thou that rollest above!
Round as the shield of my fathers,
Whence are thy beams, Oh, Sun!
Thine everlasting light?"
10. "Speak the speech, I pray you, as I pronounce it to you, trippingly on the tongue; but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand; but use all gently; for in the very torrent, tempest, and whirlwind of your passion, you must acquire and beget a temperance, that may give it smoothness."
11. "Be not too tame neither, but let your own discretion be your tutor; suit the action to the word, the word to action; with this special observance, that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end is to hold the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time, his form and pressure."

Variations of Basic Position

There are many varieties and combinations of positions which may be taken by an experienced reader or speaker. All, however, have one essential: namely, that the trunk of the body be kept erect from the hips. Two varieties of the basic position are taken up here, called the active and the passive positions.

Active Position

Step slightly forward with each foot, and throw the weight of the body forward, keeping the trunk erect from the waist line. This will involve a slight bending at the waist. The weight is evenly distributed on the ball and heel of the front foot, while the rear foot touches the floor lightly, with the heel slightly in. This position is to be assumed when the speaker is manifesting earnestness, eagerness, appeal, enthusiasm, courage,—any strong, vigorous thought or emotion. It is the position of aggressive leadership, of domination.

EXERCISES

(Assume active position.)

1. Say:—"I take this position when I desire to express force, power, action."
2. Say:—"In this position it is almost impossible to express gentleness, reserve, calmness, repose."
3. Say:—"But I can say,—'Gentlemen may cry—Peace! Peace!' but there is no peace; the war is actually begun."
4. "Classmates, I am here to urge you to give your heartiest support to our team. Last year we were badly beaten; this year the fight will be hard. Our boys need every one of us behind them. Come out, I urge you, with all my heart, come out and help the boys. Then we shall win."
5. "Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we supposed to be of the number, who having eyes, see not, and having

ears, hear not, the things which so nearly concern
their temporal salvation?"

6. "Forward, through blood and toil and cloud and fire!
Glorious shout, the shock, the crash of steel,
The volley's roll, the rocket's blasting spire!
They shake; like broken waves their squares retire,
On them, hussars; now give the rein and heel!"

Passive Position

This is the opposite of the active position. The weight rests upon the rear foot with body erect from the hips, the front foot resting lightly on the floor, and forward knee very slightly bent. One must not settle down stolidly on the rear foot; he must stand on it in a confident, powerful manner. This position is to be assumed in all restful, easy passages, when the speaker wishes to impart gentleness, calmness, repose, dignity, majesty, wonder, grandeur, magnificence.

EXERCISES.

1. Say:—"I assume the passive position when I desire to express calmness, dignity, repose."
2. Say:—"In this position it seems very unnatural to exclaim,—'On! On! ye men of England, on!'"
3. "Four score and seven years ago our fathers brought forth upon this continent a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal."
4. "Classmates, this is the one hundredth anniversary of the birthday of Abraham Lincoln. It is especially fitting that we all endeavor this year to become familiar with his services to our country. The late Senator Hoar, of Massachusetts said: 'If you have studied and taken into your mind and heart the character of Lincoln, you have a liberal education in all that is best in American life. You have learned all that your country can demand of you in peace or in war,—of soldier, statesman, citizen.'"

5. "As the end drew near, his early craving for the sea returned. Gently, silently, the love of a great people bore the pale sufferer to the longed-for healing of the sea, to live or die, as God should will, within sight of its heaving billows, within sound of its manifold voices."
6. "Ye crags and peaks!
I'm with you, once again.
I hold to you these hands ye first beheld,
To show they still are free!
Oh, sacred forms, how proud ye look!
How high ye lift your heads into the air,
How high ye are, how mighty, and how free!"

CLASS WORK

- (1.) Let each member of the class write and memorize a paragraph which expresses calmness, dignity, repose, or grandeur.
- (2.) Carefully observe a speaker in the pulpit or on the platform. What thoughts are expressed from the basic position? When is the active position assumed? Does the speaker assume the passive position? When? Do the various attitudes of body lend themselves to the expression of the thought or feeling? Is the speaker consistent in the positions assumed throughout his appearance?
- (3.) Make an oral report to the class of your observations in this matter. It will be well to take brief notes while listening to the speaker.
- (4.) Write a discussion on, "Positions of Body and the Expression of Thought." After careful correction enter this in your manual.
- (5.) Let each member of the class compose an appeal of his own, touching some phase of school life; or let him denounce something in the school life of which he does not approve.
- (6.) Be ready to read to the class some passage you have found in Ivanhoe, Merchant of Venice, or Idylls of the King, that lends itself to the principles of Bodily Expression discussed in the preceding chapter.

CHAPTER II

VOCALIZATION

Theory of the Voice

The human voice is produced in a manner very similar to the sound of a reed instrument like the clarinet. In these instruments the vibrations of a thin plate called the reed, caused by a column of air pressed against it, produce the sound. The vibrations of the reed start waves of the air; and the quantity, volume, and rapidity of the air waves determine the character of the musical tones that issue from the instrument. The character of the air waves is determined by several causes. First there is variation in the size and in the pressure of the column of air which comes from the player's lungs; there is corresponding variation in the number and rapidity of the reed's vibrations with resulting modifications of musical notes. A second series of variations in sound is produced by the changing pressure exerted upon the reed by the lips of the player. A third series of changes is caused by the action of the resonance chamber of the clarinet into which pass the sound waves from the vibrating reed. Regulated by various stops the length of that tube may be longer or shorter; the longer the tube, the deeper will be the sounds; the shorter the tube, the higher and shriller will be the sounds. Finally, in all wind instruments, the size and shape of the openings through which the sound escapes, have a direct influence upon the quality of the notes which reach the hearer. In short the variations in the notes of a reed instrument are caused by the column of air which causes vibration, by the shape and size of the reed itself, by the pressure exerted around it, by the shape and size of the resonance chambers, and by the openings through which the sound waves pass from the instrument.

CLASS WORK¹

- (1.) Have some member of the class or of the school, who plays a reed instrument, demonstrate and explain carefully the principles to the class. Allow time for questions and discussions. Bring in a variety of instruments and make comparisons.
- (2.) Hold members responsible for oral discussion at the next recitation of main points brought out by illustrations in Exercise (1). Put these points on board in summary.
- (3.) At the end of the week, have class enter upon the blank pages, their personal comments, opinions, criticisms. Leave them free to comment as they choose. Insist upon preliminary writing, and copying into the permanent form of the book.

Similarity of Vocal Apparatus

It is readily seen how the various parts of the human vocal apparatus correspond to the parts of a reed instrument. The voice is produced by a column of air coming from the lungs. This air column is like the breath of the clarinet player. The air passes into the larynx, a voice box, in which are located the vocal cords, corresponding to the reed. The action of this air column upon the thin edges of the vocal cords sets them to vibrating similarly to the action of the reed, and the vibrations in turn produce air waves. If the muscles of the throat around the voice box are held very taut and rigid, the result is exactly like the hard pressure of lips upon the reed, namely, vibrations become short and sharp, air waves are abrupt and broken, and the sound of the voice is hard and harsh. Always it is the *relaxed* and open throat that produces mellow soft and pleasing tones.

From the voice box the air waves pass upward into certain open places in the upper throat, in the mouth, the nose, and

¹ Throughout this manual these class work suggestions are intended merely to present possibilities. The instructor must find others. Often the pupils themselves will want to substitute others. By all means allow them to do so,—this is the best way of avoiding formality and securing spontaneity of expression.

the head,—these open places correspond to the resonance chambers of the musical instrument. In the trombone or clarionet various ways of lengthening the resonance chamber are necessary to form different notes. So in the voice, a wonderful natural arrangement enables us to modify the length and also the shape of our vocal resonance chambers. At the will of the singer or speaker the voice box itself moves up and down. When it is down low, note how the sounds are deep—simply because the resonance tube has been lengthened—almost an exact parallel to the extended tube of the trombone, when the player's right arm is extended to the full.

Finally the mouth and lips correspond to the large opening with flaring edges, through which the sound waves escape from the reed instrument. If the mouth is held open, round and full, with the lips curling outward like the trumpet of a horn, the sound waves issue freely and unrestrictedly. If however the jaw is clenched, the lips drawn taut, the mouth opening restricted, the result upon the quality of the voice is disastrous. Try it. A thin, strident, forced voice is certain to result.

It is our purpose to take up, one at a time, the various parts of the vocal apparatus, and to discuss and practice the proper functions of each.

CLASS WORK

- (1.) Ask the teacher of physiology in your school to discuss, with models and charts, the action of the various organs of the voice.
- (2.) Perhaps some of the pupils in the senior class can carry out the above exercise.
- (3.) Work out on the board rough diagrams showing similarity between the voice and an instrument. Some of the class will be ingenious enough to make original drawings,—these should be copied into the text book.
- (4.) Tell the class at the next recitation how a trained singer looks when singing.
- (5.) Explain why the whistle on a peanut roaster is a ludicrous sound.

(6.) How about the varying length of pipes on an organ; the diameter; the openings.

(7.) Explain to the class your own judgment about your voice. Has the work so far suggested to you any physical causes which may be hurting your *vocalization*.

Good Breathing

(A.) ACTION OF THE LUNGS.

In the preceding chapter an effort was made to suggest proper carriage of the body. We now come to consider the effect of proper carriage upon breathing apparatus, and to outline the principles of correct breathing. Proper breath control is just as fundamental in good vocalization as it is in playing a wind instrument. No voice without breath, no good vocalization without correct management of the breath. Combe has the physical results primarily in mind when he writes, "Reading aloud and recitation are more useful and invigorating exercises than is generally imagined. Both require the varied activity of most of the muscles of the trunk to a degree of which a few are conscious. Not only the chest, but also the diaphragm and abdominal muscles are in constant action, and communicate to the vital organs a healthful and agreeable stimulus,..... When care is taken not to carry reading aloud too far at one time so as to excite the least sensation of soreness or fatigue it is extremely useful in developing and giving tone to the organs of respiration, and to the general system."

(B.) PHYSICAL SIGNS OF GOOD AND BAD BREATHING.

Our main consideration here, however, is that the lungs are the bellows which work the voice. The importance of correct breathing in vocalization is to keep these bellows full of air. It must be remembered further, that when one is speaking his lungs perform a double function. They must not only supply air for vocalization, they must also keep the usual supply of air for the purification of the blood, the normal function of the lung. Hence it follows that when a person is speaking he must have more air in the lungs, than when he is not using his voice. In correct breathing the lungs are kept comfortably full of air. This means uniform expansion

of all of the air cells, in all parts of the lungs. The following physical signs indicate correct inhalation:

- a. The diaphragm will drop gently down.
- b. The abdomen will slightly expand.
- c. The short ribs will pull apart, and upward.
- d. Slight expansion can be felt in the small of the back.
- e. The upper part of the lungs will expand as far as the more rigid upper ribs will allow, without, however, lifting the shoulders.
- f. The central point in the chest, the dominant center of the body, will rise from one to two inches.
- g. One will feel buoyant, light on his feet, ready to float in the air, as a vessel filled with air will float on the water.

The following physical signs indicate incorrect breathing:

- a. In normal inhalation it is always wrong to lift the shoulders.
- b. It is wrong to feel expansion only in the upper part of the chest.
- c. When expansion of the top and sides of the chest is accompanied by a flattening of the abdomen, breathing is imperfect. The abdomen should expand.
- d. It is wrong to fill the upper part of the chest first. First fill the lowest cells in the lungs.

To fill the lower parts of the lungs, one needs to feel that his voice reaches down through his mouth, throat, and wind pipe, to the very lowest cells of the lungs. He should feel that the seat of the voice rests on the diaphragm. Vocalization, therefore, starts with the movement of the diaphragm.

c. Few general rules can be given as to where in utterance one should pause for breath. One can only say, breathe at every convenient pause; do not breathe too often, and never breathe too deeply.

EXERCISES IN GOOD BREATHING¹

1. Place the thumbs on the small of the back, the palms and fingers lying flat on the lower, or short, moveable ribs. Breathe in deeply through the nose, allowing the expansion of the lower part of the chest to pull the hands apart.
Breathe and say:—"I feel the diaphragm falling as my lungs fill with air."
2. Breathe and say:—"I feel the short ribs pulling my hands away from each other."
3. Breathe and say:—"I want to have large, full expansion of the lower part of my lungs."
4. Place the fingers upon the small of the back, the thumbs in front, just above the hips, breathe in a low, deep breath.
Say:—"This deep breath causes the small of my back to expand."
5. Breathe and say:—"I want my back to expand as much as possible, when I breathe deeply."
6. Say:—"As I speak, I feel my voice resting down upon my diaphragm."
7. Feel the stroke of the diaphragm against the bottom of the lungs.
Say:—"Ho! Ho! Ho! Ho! Ho! Ho! "
8. Breathe deeply after each word.
Say.—"My | words | start | from | the | very | bottom | of | my | lungs |."
9. "Cry | Heaven for Harry! | England | and | St. George !"
10. Breathe, talk out of the lungs filled deeply; take a deep breath at indicated points. "Classmates, the first principle of good vocalization | is that we must keep our lungs | full of breath. | Now that my lungs are filled deeply | I am able to speak firmly and strongly.| My voice seems to be resting on my diaphragm. | "
11. "We are standing on the Tara of kings! | the spot where the monarchs of Ireland were elected, | and where the chieftains of Ireland bound themselves | by the most

¹ Be sure that the room is full of fresh air for this exercise.

sacred pledges of honor, | to protect their native land
| against the Dane and every stranger. | ”
12. “This was the noblest Roman of them all. |
All the conspirators | save only he,
Did what they did | in envy of great Caesar, |
He, only, | in a general honest thought
And common good to all | made one of them. |
His life was gentle; | and all the elements
So mixed in him, | that nature might stand up,
And say to all the world, | “This was a man.”

CLASS WORK

- (1.) Comment on your own breathing. To what extent is it correct? What faults?
- (2.) Find a short passage from “*The Lady of the Lake*” suitable for practice in breathing. Copy it in your manual, and be ready to read it to the class.
- (3.) Why do the pauses for deep breathing naturally come at the colons, and the periods of a passage?
- (4.) Copy a passage from Burke’s *Speech on Conciliation* which requires a heavy rich voice.
- (5.) What would you judge to be the difference in vocalization in the speeches of Brutus and of Antony in the Forum Scene of *Julius Caesar*.

(D.) UNIFORM BREATHING.

The previous lesson pointed out methods of securing deep breathing. We now consider methods of filling all of the cells of the lungs. The upper ribs are much more solid and inflexible than the lower. Nevertheless, in correct breathing, the upper part of the lungs, when completely full, pushes out the surrounding walls of the body. Even in the back just below the shoulder blades a very slight expansion can be felt.

EXERCISES

1. Place the flat of the hands upon the upper part of the chest, breathe deeply through the nostrils, expanding all parts of the lungs.

Say:—“I feel my chest expanding, growing stronger, with my deep breath.”

2. Say:—"I want this expansion to be as great as possible without straining too hard."
3. Place the flat of the hands, thumbs downwards, as high up on the back as possible. Breathe deeply.
Say:—"I even feel the breath pushing out my back below the shoulder blades."
4. Inhale very slowly until the lungs are completely filled.
Say:—"I feel that the dominant center of my body commands my whole physical being."
5. Inhale slowly, but very deeply.
Say:—"With my lungs expanded to their full capacity, I have a feeling of physical buoyancy, lightness, easiness, on my feet."
6. "Classmates, I am trying now to fill every air cell in my lungs full of this fresh invigorating air. I have determined to take at least two short periods each day for regular practice in breathing. As soon as I leave home in the morning, I begin, and continue until I reach the school house. I repeat the process in the afternoon. I am constantly careful not to strain my lungs, just filling them, comfortably full."
7. "Now glory to the Lord of Hosts, from whom all glories are,
And glory to our sovereign liege, King Henry of Navarre.
Now let there be the merry sound, of music and of dance,
Through thy cornfields green, and sunny vines,
O pleasant land of France!"
8. "Ship after ship, the whole night long, their high-built galleons came,
Ship after ship, the whole night long, with her battle thunder and flame,
Ship after ship, the whole night long, drew back with her dead and shame,
For some were sunk, and many were shattered, and could fight with us no more,
God of Battles! Was there ever a battle like this in the world before?"

9. "You remember the story Russell Lowell tells of Webster, when we in Massachusetts were about to break up the Whig party. Webster came home to Faneuil Hall to protest. Drawing himself up to his loftiest proportions, his brow charged with thunder, he exclaimed: 'Gentlemen, I am a Whig, a Massachusetts Whig, a revolutionary Whig, a constitutional Whig, a Faneuil Hall Whig, and if you break up the Whig party where am I to go?' 'And,' says Lowell, 'we all held our breath wondering where he could go!'"

CLASS WORK

- (1) In connection with exercise 9 above, the anecdote of Webster, plan a topical recitation explaining why you think he "exclaimed" the passage quoted.
- (2) Ask the teacher to read to the class the whole poem from which exercise 8 is selected—(Tennyson's *Revenge*). See how much breath is required in the passage of climax.
- (3) Tell the class why, in your opinion, Sir Richard Grenville (in the *Revenge*) could die "with a joyful spirit."
- (4) What sort of a vocalization is appropriate for the various speeches of Sir Richard Grenville? Note different requirements of breath.

Use of the Throat

(A.) THE VOCAL CORDS

As was pointed out in the first part of this chapter the voice is produced by the column of air coming up from the lungs through the trachea into the voice box. Here the breath causes the vocal cords to vibrate, thus producing the sound. Consider now somewhat more in detail the structure of the voice box, together with its various parts.

The essential parts consist of two pairs of vocal cords, called the "false" and the "true" cords. The former are two elastic plates which lie across the passage of the vocal tube with their inner edges parallel and lying close together. The true vocal cords produce sound; the false cords simply serve to protect

the true cords and help form a small resonance chamber in which resounds the air set to vibrating by the true cords.

As has been said, these true cords are like the reed of an instrument. We saw that the different kinds of sound which the reed produces, when acted upon by the current of air, depend largely on the number and rapidity of vibrations of the reed. In a clarionet, the vibrations are regulated by pressure of the lips. In the human voice box, the rapidity and the number of vibrations of the vocal cords likewise determine the varying sounds produced, and the vibrations are controlled largely by delicate muscles in the walls of the larynx. The elastic vocal cords, if stretched tight by these muscles, give forth a sound of high pitch. If the cords are not stretched tight, a low pitch results. Moreover, the width of the passage between the cords has a decided effect on the sound. The opening between the cords in a man's voice box is larger than in a woman's throat. When a deep chest tone is to be produced, the opening enlarges, the edges of the cords draw back, the cords are allowed to loosen. When a high soprano tone is to be taken, the edges of the cords are very close together, and the cords are stretched tight. It is not necessary here to go into detail in explaining the wonderfully delicate system of complex little muscles which produce these changes. It is enough to know that the changes are made, and to recognize the resulting modifications of the tone produced by the voice box.

A natural inquiry arises here. If the column of air passing through the voice-box produces sound, why is not the voice audible every time one exhales the breath? The answer is simple. The delicate muscles of the larynx which place the vocal cords in position for sound, are under the control of the mind; so also are all the muscles of the chest, abdomen, pharynx, and mouth, in fact of the whole vocal apparatus. The production is the result of the action of the will. Say a few words, and note that you have willed to make the sound. On the other hand, the acts of inspiration and expiration are involuntary. We do not have to will, in order to breathe. Nature has very kindly provided that unless we will to have our vocal cords resound, there shall be no audible vibrations produced by the escaping breath.

(B). RELAXATION OF THROAT MUSCLES.

Two principles should constantly govern the use of the throat in speaking. The first is that every muscle of the throat must be relaxed; there must be absolutely no tightening or squeezing in any part of the vocal tube. This is especially true in the throat, where the tendency to tighten is most marked. If the muscles surrounding the larynx are tightened, the action of the voice box is restricted. The second principle follows from the first. The relaxation of all muscular strain, must be accompanied by a feeling of complete openness of throat. Anyone who has seen a canary sing at the full power of his voice, has noticed the swelling of his little throat. The louder the tone becomes, the wider opens the canary's throat. His tone is not to be spoiled by a closed or restricted voice box. Nature has intended that in normal speaking, one, and only one obstruction should be placed in the way of the voice column coming from the bottom of the lungs. In a sense the vocal cords obstruct the air column. It is true, however, that any tightening or shutting of the throat interferes seriously with the vibrations of the vocal cords. The exercises which follow, are intended to develop complete relaxation and openness of the throat, in the region of the voice box.

EXERCISES FOR RELAXATION OF THROAT

1. Drop the jaw down, and open the throat as if just beginning to yawn, and breathe in through the large loose opening. Try always to keep the throat open thus when speaking. Do not complete the yawn. If the yawn is completed the muscles of the throat become rigid, producing exactly the wrong condition of the throat.

Through this open throat—

Say:—"I want to talk with the muscles of my throat relaxed."

2. Close the eyes, open the mouth wide with the half-yawn, revolve the head gently, with all muscles of the neck relaxed.

Say:—"If I talk with this half-yawn I am relaxing the muscles of my throat."

3. Place the tips of the fingers lightly on the sides of the throat; yawn lightly.
Say:—"I am conscious that the muscles of my throat are completely relaxed here at my finger tips."
4. "Classmates, it has not been my habit to keep the muscles of my throat relaxed as I am doing now. Now I am learning that as I increase the volume of my tone, instead of pinching the throat, I should simply open it easily and more widely and let a bigger voice come from below."
5. Repeat as in a half-chant:—"Lift up your heads, Oh, ye gates; and be ye lifted up, ye everlasting doors, and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts, he is the King of Glory."
6. "On the earl's cheek a flush of rage
O'ercame the ashen hue of age;—
Fierce he broke forth: "And dare'st thou then
To beard the lion in his den,
And Douglas in his hall?
And hop'st thou hence unscathed to go?
No! By Saint Bride of Bothwell, No!
Up drawbridge, grooms,—What, warders, ho!
Let the portcullis fall!"
7. "Sir, before God, I believe the hour is come. My judgment approves this measure: and my whole heart is in it. All that I have, and all that I am, and all that I hope in this life, I am now ready here to stake upon it; and I leave off as I began, that live or die, survive or perish, I am for the declaration. It is my living sentiment; and, by the blessing of God, it shall be my dying sentiment; independence now, and independence forever."

CLASS WORK

1. Ask the teacher of physiology in your school to explain to the class the structure of the voice box.
2. Let each pupil make a rough diagram of the vocal tube and be ready to explain the action of the air column on the vocal cords.

3. Watch the throat action of a trained singer. Note the swell of the throat; the rise and fall of the larynx.

4. Be prepared to explain orally to the class how voice is formed.

5. Formulate a few fundamental rules of hygiene for the throat.¹

(C). OPENNESS OF THROAT.²

In the preceding lesson the necessity of relaxing the muscles of the throat was explained. It remains to speak of the second principle—openness of throat. One can imagine the correct openness, by opening the mouth wide and thinking of the mouth as the upper part of a tube reaching all the way down to the diaphragm. The voice is to come from the very bottom of this tube without encountering any obstructions.³

EXERCISES TO SECURE OPENNESS OF THROAT

1. Think of the tube extending down into the lungs. Speak through this tube.

Say:—"I want to keep my vocal tube open widely and loosely in the throat."

2. Throw the thought back upon the throat.

Say:—"Open throat wide, open throat wide, open throat wide."

3. Let the following sounds blur into each other: "Oh-Ah; Oh-Ah; Oh-Ah;"

4. Prolong to the top of the breath the sound, OO.

¹ The "hard, unnatural, half-screaming tone" which we hear so much in class-room, used by both teacher and pupil, is due very largely to a contraction and pinching of the throat. Just pinch tight, and push hard from the lungs, and you form the disagreeable voice too frequently heard in our schools of all grades. The earnest, easy, musical quality of voice comes only when there is complete relaxation of all the physical apparatus of the voice. Avoid the habitual use of cough drops; now and then, they may prove beneficial, but continued use of them will weaken the muscles of the throat.

² Be sure to repeat the principles of the preceding lessons. It is well-nigh impossible to secure openness of throat unless it is preceded by or at least accompanied by a free opening of the mouth.

³ Scraping or hawking, or constant clearing of the throat must be avoided. A trained singer sings right through any slight light roughness, and keeping the throat open and relaxed, the huskiness soon disappears.

5. Open the mouth wide, lift the soft palate as far as possible, at the same time depressing the base of the tongue.
Say:—I want to keep the palate and the back of the tongue out of the way of my voice.”
6. Notice how the throat seems gradually to open as one repeats the following letters: “E-A-Ah-Oh-OO.”
7. Say—“I want to keep the “Oh” and “OO” opening in my throat as much as possible.”
8. “Classmates, Together with relaxation of the muscles of my throat, I am trying to secure openness of my larynx. I am now speaking very quietly, but my voice seems to sound large and full. This complete openness of throat makes my speaking very much easier for me.”
9. “Oh, thou that rollest above,
Round as the shield of my fathers,
Where are thy beams, Oh, Sun!
Thine everlasting light?”
10. “Thou too, sail on, Oh Ship of State!
Sail on, Oh Union, strong and great!
Humanity with all its fears,
With all its hopes of future years
Is hanging breathless on thy fate.”
11. “And then, O’Connell had a voice which sounded the gamut. I heard him say once in Exeter Hall, ‘Americans, I send my voice careering like the thunder storm across the Atlantic, to tell the people of South Carolina, that God’s thunder-bolts are hot!’ And I seemed to hear his voice reverberating back to London from the Rocky Mountains.”
12. Let each member of the class find and memorize a short paragraph of some oratorical selection, to be practiced with the especial purpose of keeping the throat wide open, and entirely relaxed.

CLASS WORK

Resonance

(A.). CHAMBERS.

In the clarionet the length and diameter of the resonance chamber very largely determine the character of the musical notes. In the same way the human voice has a resonance chamber, the air within which is made to vibrate by the vocal chords. These

chambers of resonance, their shape, size and management, largely determine the melody of the voice.

It is well to look upon the whole vocal apparatus as a hollow tube opening at the mouth, running down through the throat, and expanding into an elastic bag in the chest. This entire vocal tube is to be thought of as full of air, all vibrating with the spoken voice. In short, the resonance chamber reaches from the diaphragm to the lips, and in its whole length it is one cavity, partially divided by various partitions. The various subdivisions of the resonance tube are, 1—the lungs, 2—the trachea or wind-pipe, 3—the larynx or voice box, 4—the pharynx or upper throat, 5—the mouth cavity, and 6—the nasal cavity. * * * Moreover, there are various other little cavities in the head, like the tubes running from the back of the mouth to the ears, and the hollow spaces around the cheek bones and eyes,—other subordinate cavities in which the air vibrates as the voice is produced.

The effect of proper resonance of the air in all these vocal cavities is well explained by Professor Hooker. He says, "If the voice should come directly from the larynx without passing through the tube attached to it, it would be disagreeable as the sound of a reed when separated from its tube. The voice gets most of its melody after it is made in the larynx, as it passes out through the column of air in the throat and mouth. And it is the variations of this tube produced by the muscles that surround it that give to the voice its variety of tone as well as its melody." Some one else has expressed this idea in these words: "The whole cavity of the head is rendered subservient to the resonance of the voice. The degree of clear, ringing, bell-like sound, which is so obvious a beauty of the human voice, seems to be dependent on this circumstance."

(B). CHEST RESONANCE.

In every one of these cavities, then, there should be resonance in the production of a normal tone. Of chest resonance it may be said that it gives vitality and strength to the voice. If one places his hand flat on his chest, and speaks properly, he should be able to feel little quivers in his hand, resulting from chest resonance. Of resonance in the voice box or larynx, little need be said, the main function of that organ being the production of

sound. But in the pharynx or upper throat, the mouth cavity and the nasal cavity, we have the primary resonance chamber of which we need to speak in some detail.

(C). RESONANCE OF MOUTH AND NOSE CHAMBERS.

First consider the length of this resonance chamber. Notice that when your voice is pitched low and deep, that the larynx or voice box (Adam's apple) is pushed down near the chest. When you pitch your voice high, the voice box goes just as high as possible. As in the case of the wind instrument, for low tones the resonance chamber is long; for high tones, it is short. Next consider the width of the resonance chamber. As in the case of musical instruments the wider the column of air the deeper the note. So with the human instrument; in the production of a low tone, the muscles of the mouth and throat give the resonance chamber a larger diameter, allowing it to become small again for a high pitched note.

As to the nasal cavities, it needs to be said that they are directly connected with the pharynx. Sing the tones, ah-ng. The first resounds in the mouth, the second in the nasal cavities. In a good voice the air in the nasal cavities will reverberate, and will pass out through the nostrils, though of course in not nearly so great volume as through the mouth. What we know as the "nasal twang," or "speaking through the nose" is not caused by too much air coming out by the nostrils, but too little, or none at all. It is something which prevents the free passage of air which causes the nasal tone; hence the necessity of having good resonance in the nasal cavities.

EXERCISES

1. Place the palms of the hands on the upper chest.

Say:—"As I speak I feel the chest quivering. This indicates chest resonance. I need to cultivate more of it."

2. Open the lips, mouth, and throat wide. Make a half yawn.

Say:—"As I speak now I am conscious that my voice is reverberating in the back of my throat."

3. Open the mouth wide, drop the tongue downward and backward.

Say:—"As I speak now I am conscious that the air in my

mouth cavity is vibrating, with the resonance of my voice."

4. Pinch the nostrils with the tips of the fingers.
Say:—"As I try to talk now, there is no resonance in my nasal cavities."
5. Think hard of the hollow places back of the nostrils; think of them as full of air; breathe deeply several times through the nose.
Say:—"My voice is best when there is proper resonance in the nasal cavities."
6. Let each member of the class, write a paragraph beginning, "Classmates"— etc.
7. "Higher still, and higher
From the earth thou springest,
Like a cloud of fire.
The deep blue thou wingest
And, singing, still dost soar, and soaring, ever singest."
8. "Peace! Let the sad procession go,
While cannon boom, and bells toll slow;
And go, thou sacred car,
Bearing our woe afar."
9. "In my native town of Athens is a monument that crowns its celestial hills—a plain, white shaft. Deep cut in its shining sides is a name, dear to me above the names of men, that of a brave and simple man who died in a brave and simple faith. Not for all the glories of New England,—from Plymouth Rock all the way—would I exchange the heritage he left me in his soldier's death."
10. "But Sir Richard cried in his English pride:
'We have fought such a fight for a day and a night
As may never be fought again!
We have won great glory, my men!
And a day less or more
At sea, or shore,
We die—does it matter, when?
Sink me the ship, Master Gunner—sink her, split her in twain!
Fall into the hands of God, not into the hands of Spain!' "

Tone Placing

A. RESOUNDING BOARD OF THE VOICE.

In the preceding section it was pointed out that there must be resonance throughout the whole length of the vocal tube. However, the voice column must be conceived as having a definite goal toward which it is making. The effect of all the air vibrations in the vocal tube must be concentrated in one place. The place where all these vibrations are grouped together and unified and harmonized may be called the resounding board of the voice. This resounding board lies in the front part of the face approximately between the cheek bones. If the hands are placed flat on the face, with the center of each palm resting on a cheek bone, the entire surface covered by the two hands is the resounding board.

B. CONCENTRATING THE VOICE.

The voice column, coming from the bottom of the lungs, passing through the other parts of the tube, has been taking on various modifications and additions, which are all brought together on the resounding board, and the voice is put into its final quality. Of course, in reality the voice *issues* very largely from the mouth, and is focused there. But it is helpful to think of its being gathered first in the front part of the head—and then from that sounding board, it is sent through the mouth to the hearer.

EXERCISES

1. Place the palms of the hands over the cheek bones, close the eyes, allow the fingers to cover the eyes.
Say:—"This is the resounding board of my voice."
2. Say:—"I want my voice to be concentrated right here below my cheek bones."
3. Take the humming note—the sound of *ng*, hold it, then let it run into speech.
Say:—hum-m-m-m my voice should resound here in the front part of my head."
4. Repeat in a half chant. "Mel-low, Mel-low, Mel-low, Mel-low. I want my voice to be rich, full, and mellow."

5. If the voice has too much throat and chest resonance place the palm of the hand flat upon the top of the head.
Say:—"I want to pull my voice right up under the palm of my hand. (Repeat until the resonance becomes higher.)
6. "To set the cause above renown,
To love the game beyond the prize,
To honor while you strike him down—
The foe that comes with fearless eyes;
To count the life of battle good,
And dear the land that gave you birth,
And dearer yet the brotherhood
That binds the brave of all the earth."
7. "Classmates:—I am trying to imagine that my voice has a sounding board, which lies in the front part of my head. I am now keeping the resonance of voice in my lungs, throat, mouth, and nasal cavities; yet I am trying to bring it all together, just here under my cheek bones."
8. Classmates:—If I try to concentrate the resonance of my voice in the mouth like this, my voice sounds 'mouthy.' If I allow it to resound too much in my nose, like this, it becomes 'nasal.' If the resonance is concentrated deep down in the throat, like this, the voice is 'throaty.' If the place of concentration is too high up in the head, like this, see how hard and colorless the tone becomes.
9. "Roll on, thou deep and dark, blue ocean—roll!
Ten thousand fleets sweep over thee in vain.
Man marks the earth with ruin—his control
Stops with the shore;—upon the watery plain
The wrecks are all thy deed."
10. "If ye are men, follow me! Strike down yon guard, gain the mountain passes, and then do bloody work, as did your sires at old Thermopylae! Is Sparta dead? Is the old Grecian spirit frozen in your veins, that you do crouch and cower like a belabored hound beneath his master's lash? O, comrades! warriors! Thracians! If we must fight, let us fight for ourselves! If we must die, let it be under the clear sky, in noble, honorable battle!"

11. "Freedom calls you! Quick, be ready,—
Rouse ye, in the name of God,—
Onward, onward, strong and steady,—
 Dash to earth the oppressor's rod.
Freedom calls, ye brave,
Rise and spurn the name of slave!"

CLASS WORK

Tone Projection

A. ONE CALLING TONE.

The last point to be made in tone production is that the voice, having been concentrated and unified upon the resounding board, must be sent out in a steady stream to the ears of the listeners. In other words the voice, starting at the base of the lungs, and going through all the modifications discussed in previous lessons is now to be thought of as continuing from the head of the speaker to the ear of the hearer. The tone must be called out, projected, sent straight to a definite point. This calling tone is what gives carrying power to the voice.

B. RADIATING POWER.

Many voices lack this radiating power. A speaker seems to be standing in the center of a globe, at the walls of which his voice seems to stop; the tone does not penetrate, but dies away after going a few feet from his mouth. It does not reach out aggressively and take hold of his hearers. Now, if such a speaker is told that his voice has no carrying power, he is very likely to stiffen his whole vocal tube, and pushing hard from his lungs strain his voice in shouting to his hearer. This is all wrong. The essential principle of the calling tone, is that the voice, without becoming louder, becomes more direct. The stream of vocalized sound is to pour out immediately and directly, reaching the people in the back part of the room. Moreover, the seat of the voice must appear to become deeper as the distance over which the voice is to carry becomes greater. The secret of a voice with great carrying power is lung capacity, properly relaxed throat, open mouth, and lips shaped like the flaring edge of a bell. Out through this open and relaxed vocal tube, a sound can be poured which will fill any building.

EXERCISES

1. Breathe deeply, open throat and mouth easily, relax all the muscles of the vocal tube, cause the tone to resound on the sounding board.
Say:—"I will now send this voice in a steady stream."
2. Choose a point in the wall opposite. Think intently of your voice as a stream of sound, and send this sound to strike the chosen spot.
Say:—"I want my round, full tone to strike that spot, clearly and sharply."
3. Imagine someone at a distance. Call to him directly and distinctly.
Say:—"Hel-lo, Hel-lo, Hel-lo."
4. Place the hands on a level with the cheek bones, the first fingers pointing out to the front.
Say:—"I want to think of my voice as flowing from the resounding board, straight out of the ends of my fingers."
5. Sing in a monotone,—change pitch and sing.
Say:—"Oh-ah, Oh-ah, Oh-ah, Oh-ah."
6. "Classmates:—I am trying to imagine that you are much farther away from me. That you may hear me distinctly, I must call my voice out to you. Can you hear what I say? Am I giving my voice carrying power?"
7. "Classmates:—Now I imagine that you are close to me, and that I am talking in ordinary conversational tone. Even now, I must not let my voice stay in my head, I must be sure that it calls out to you, not loud or coarse, but straight and clear. Am I making my voice carry, even in this conversational tone?"
8. "The splendor falls, on castle walls,
And snowy summits old in story.
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow,—bugle, blow! Set the wild echoes flying!
Blow,—bugle! Answer, echoes, dying, dying, dying."
9. "Pardon me, Julius!—Here wast thou bayed, brave heart,
Here did'st thou fall; and here thy hunters stand,
Signed in thy spoil, and crimsoned in thy tether,

O world! thou wast the forest to this hart;
And this indeed, O World, the heart of thee!
How like a deer, stricken by many princes,
Dost thou here lie."

10. "I am attacking Louis Bonaparte when he is at the height and zenith of his power, at the hour when all bend before him. All the better; this is what suits me best. Yes, I attack Louis Bonaparte, I attack him openly, before all the world. I attack him before God and man. I attack him boldly and recklessly for love of the people, and for love of France."
11. "Once more into the breach, dear friends, once more;
Or close the wall up with our English dead.
On, on, you noblest English,
Be copy now to men of grosser blood,
And teach them now to war. The game's afoot
Follow your spirit; and, upon this charge
Cry, "God for Harry, England, and Saint George."

CLASS WORK

CHAPTER III

ARTICULATION

Use of the Articulating Organs

We have now noticed the progress of the voice column from its seat at the base of the lungs, up through the wind tube, through the voice box of the larynx, into the resonance chambers of mouth, nose and head. So far we have been concerned only with the production of tone. These tones are framed into words by the organs of articulation which are situated in the upper part of the throat, called the pharynx, and in the mouth. These organs are the jaw, tongue, lips, teeth, the nasal cavities, and palate. In addition to the duty as agents of articulation, these organs have great effect upon the quality of the vocalization. It is the purpose of this chapter to discuss the proper use of these organs, considering both their tone modifying functions and their functions of articulation.

A. THE JAW.

Almost the greatest of all hindrances to good voice production is inadequate opening of the mouth.¹ Three people out of four fail to drop the lower jaw sufficiently when they speak. One result is that the tone of the voice is muffled and indistinct. Another result is that in producing a loud voice through an inadequately opened mouth, the lungs are compelled to push so hard on the voice column, that hardness and straining invariably result. In proper vocalization, the action of the lower jaw must be constant, and flexible. Rapidity and ease in movement must be acquired, else good breathing, openness, and relaxation of the throat will count for nothing. It is useless for anyone to hope to vocalize well, if he has not deliberately and carefully trained himself to "get the mouth out of the way of the voice."

¹ The teacher should take plenty of time to show the class how imperfect action of the jaw injures their vocalization. She must keep after each pupil individually, never letting up, always insisting that their mouths open widely.

This point may be illustrated by the mouth action of a trained singer. Especially when deep, full, round tones are necessary, does the singer open his mouth wide,—so wide, in fact, that a listener almost feels that he could look right down through the singer's mouth and throat into his lungs. Now the same openness is necessary in speaking; and it is much more difficult to cultivate this in speaking, because the jaw must move more rapidly and help decidedly more in articulation, than is necessary in singing. On one point Professor Murdock says,—“To give the voice the full effect of round, smooth, agreeable tone, the full use of the cavity of the mouth is indispensable. The whole mouth must be thrown open, by the unimpeded action and movement of the lower jaw. A smothered, imperfect, and lifeless utterance is the necessary consequence of restraint in the play of this most effective implement of speech. A liberal opening of the mouth is the only condition on which a free and effective utterance can be produced.”

EXERCISES

1. Sit back in your seat, and allow the point of the jaw to drop down by its own weight. Repeat several times.
Say:—“In speaking, I want my mouth to open wide.”
2. Say:—“I want the point of my jaw to move rapidly up and down as I speak.”
3. Say:—“Open wide, open wide, open wide, open wide.”
4. Say:—“Oh-Ah-Oh-Ah-Oh-Ah-Oh-Ah Oh-Ah.”
5. Say:—“Fo-fa-fa, fo-fa-fa, fo-fa-fa.”
6. Hold the jaw solid, and with the mouth nearly closed, try to call some one at a distance.
7. Contrast with this, with open mouth, “Hello, Hello, Hello,” to some one at a distance.
8. Say:—“When I talk I will open my mouth widely; I realize now how a closed mouth spoils my voice.”
9. “Classmates, most of us seem to be afraid to open our mouths widely when we talk. Let me show you how my mouth affects my voice. Now I am holding my jaw rigid and my teeth close together. One result is that my voice is pinched between my teeth. But now I am opening my mouth as widely as I can. Do you see how much better my voice becomes?”

10. "Ring, ring,—thou passing bell, still she cried, in the old chapelle."
-
- Then, back-toppling, crashing back—a dead weight flung out to wrack,
Horse and rider over fell."
11. "It is in vain, sir, to extenuate the matter. The war is actually begun. Our brethren are already in the field. Why stand we here idle? What is it that gentlemen wish? What would they have. Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death."
12. "Half a league, half a league,
Half a league onward.
All in the valley of death
Rode the six hundred.
'Forward, the light brigade!
Charge for the guns!' he said;
Into the valley of death
Rode the six hundred."

B. THE TONGUE.

If it is necessary to keep the jaw out of the way of the voice, it is equally necessary to keep the tongue out of the way of the voice. The tongue must lie flat in the floor of the mouth, the tip touching the lower teeth, and the back dropped down just as far as possible. Of course in forming words, the tongue leaves this position, and is constantly in motion, but it must generally be depressed flat in the bottom of the mouth. This will greatly assist in securing a wide open throat.

EXERCISES

1. Yawn gently with the tongue dropping and the soft palate lifting.
Say:—"In speaking I want to keep the tongue out of the way of my voice."
2. Say:—"As I speak now, my tongue is lying as quietly as possible on the bottom of my mouth."

3. Say:—"Tongue loose, mouth open, throat relaxed." (Repeat.)
4. Combine jaw and tongue movements.
Say:—"Fo-fa-fa; fo-fa-fa; fo-fa-fa."
5. Push the tongue as far back as possible keeping it flat in the mouth.
Say:—"This gives me the idea of getting the tongue out of the way of the voice."
6. Open the mouth widely, pass the tip of the tongue along the roof of the mouth as far back as possible, drop the tip.
Say:—"Now in this position, I lift the soft palate, and without straining, my tongue is out of the way."
7. "Classmates, The exercises of the last two lessons are designed to get our mouths and our tongues out of the way of our voices. We must practice these exercises until we have mastered the principles so completely, that the proper action of tongue and jaw becomes unconscious."
8. "I came not here to talk. You know too well
The story of our thralldom. We are slaves!
The bright sun rises to his course, and lights
A race of slaves! he sets, and his last beam
Falls on a slave!"
9. "By Jove! I am not covetous for gold,
Nor dare I who doth feed upon my cost;
It yearns me not if they my garments wear;
Such outward things dwell not in my desires.
But if it be a sin to covet honor,
I am the most offending soul alive."
10. "I utterly distrust the man of whom it is continually said:
'Oh, he's a good fellow, but, of course, in politics, he plays politics.' It is about as bad for a man to profess something which he knows he cannot live up to, as it is for him to go below what he ought to do. If he gets into the habit of lying to himself, and to his audience as to what he intends to do, it is certain to eat away his moral fibre."
11. "Haste thee, Nymph, and bring with thee
Jest, and youthful Jollity,
Quips and Cranks, and wanton Wiles,

Nods and Becks and wreath'ed Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport that wrinkled Care derides,
And Laughter holding both his sides."

C. LIPS AND TEETH.

While the function of these organs in speech is very largely in articulation, they also have a decided effect upon the quality of the voice. Of course, their action is primarily determined by the action of the jaw, the result being that neither lips nor teeth can perform their duties well, unless the jaw movement is rapid and easy, and unless the mouth opens widely. The effect of the teeth and lips can be easily observed. If one pulls the lips tightly over his teeth and tries to speak, no matter how widely he opens his mouth, the tone is ruined. On the contrary, if one lifts the lips completely away from the teeth and tries to speak, the tone of the voice is unpleasant. If the corners of the mouth are drawn too closely together, causing the lips to protrude, the tone becomes like a bellow,—on the other hand, if the corners of the mouth are drawn too far back, and the lips are stretched, the tone becomes thin and hard.

When the voice column passes between the teeth and lips, the speaker is given his last opportunity to modify the tone. It behooves him, therefore, to see to it that he uses the organs rightly. Professor Murdock says:—"In vigorous speech rightly executed, the lips are slightly rounded, and even partially, though not boldly, projected. They thus become most effective aids to the projection and conveyance of vocal sound." Another way of securing the correct relation between teeth and lips is to allow a very slight smile to rest upon the mouth, the corners of the lips gently drawn back, the mouth open wide, the tips of both upper and lower teeth showing, and the lips themselves curving outward like the edge of a bell. Of course it must be borne in mind that this is only the normal shape of the mouth in speaking. The lips must never be dull, heavy, unmovable, in the production of any tone. They must be all alive, moving with lightning rapidity to perform their greatest function, namely, the articulation of the voice into words. However, the speaker, in exactly the same way as the singer, must study the position and action of his lips, until

he has made them aid, not hinder the production of good, pure tone.

EXERCISES

1. Push the lips forward as far as possible.¹

Say:—"With my lips in this position, my voice is bad."

2. Pull the lips back at the corners.

Say:—"With my lips in this position, my voice is bad."

3. Pinch each lip tightly toward the center.

Say:—"This stiffness also injures my tone."

4. Smile slightly, throw forward the lips a very little, showing, when the mouth is open wide, the edges of bottom row of teeth.

Say:—"Now, with my mouth in this position, and with my lips moving easily, clearly, and rapidly, my voice is very much better."

5. Raise the lips slightly away from the teeth. Concentrate your thoughts upon the teeth as you speak.

Say:—"I want to feel my teeth holding my voice column together, not allowing it to scatter on leaving my mouth. Do you see how my teeth modify the tone of my voice?"

6. "Classmates, I will try to illustrate how the lips and teeth affect my voice. When I hold them rigid, see how my voice sounds. When I throw them too far forward it sounds even worse. When I pull them too tight, my voice is hard. Now I am trying to shape my mouth correctly, with just the suggestion of a smile, projecting the lips just a little, and showing the tips of my teeth. Does this make my voice better?"

7. "Round the rough and rugged rocks the ragged rascal ran."

8. "Mr. President: It is natural for man to indulge in the illusions of hope. We are apt to shut our own eyes against a painful truth, and listen to the song of that siren until she transforms us into beasts. Is this the part of wise men, engaged in a great and arduous struggle for liberty?"

¹ These exercises especially should be practiced at home before a mirror, in order that the pupil may see the position of his mouth.

9. "When the earth's last picture is painted,
And the tubes are all twisted and dried
And the oldest colors are faded,
And the youngest critic has died,
We shall rest, and faith we shall need it,
Lie down for an eon or two.
Till the master of all good workmen,
Shall set us to work, anew."
10. "A hurry of hoofs in the village street,
A shape in the moonlight, a bulk in the dark;
And beneath from the pebbles in passing, a spark
Struck out by a steed that flies fearless and fleet."

Articulation

The one great difference between the human voice and the cries of animals, is that man has the power of transforming his voice into speech. After passing the vocal cords the human voice has sound, but it remains for the organs of the pharynx and mouth to break that sound up into syllables.

A. ORGANS OF ARTICULATION.

Every letter, whether it be vowel or consonant, requires a peculiar position of the different parts of the vocal tube. In some letters the tongue is the chief agent in articulation; in others, the lips; in others, the teeth; in others, the palate, and there are some in the formation of which the cavities of the nose have an important agency.¹ In short, articulation is accomplished by action of tongue, lips, teeth, palate, and cavities of nose.

B. SOUNDS ARTICULATED BY EACH ORGAN.

1. tongue = l, r = linguals
2. lips = b, p, pt, f, v, w, wh, = labials.
3. teeth = d, t, s, z, th = dentals.
4. throat = b, c, g, k, q, ch, h, j, = palatals.
5. nose = m, n, = nasals.
6. Letters which are not articulated: x, y.

¹ Hooker, *Human Physiology*, p. 260.

TONGUE

While the tongue is the chief articulating agent of only two sounds, l and r, it is none the less employed in a secondary capacity in the articulation of almost every other letter. The essential characteristic in the use of the tongue is that it must move rapidly and cleanly. A sluggish tongue blurs the spoken word greatly.

EXERCISES

1. Say:—"I want my tongue to move with extreme rapidity as I speak."
2. Take note of the ease and rapidity of the tongue's movement.

Say rapidly:—"Rising and leaping,

Sinking and creeping,

Swelling and sweeping,

Showering and springing,

Flying and flinging,

Writhing and ringing,

Eddying and whisking,

Sprouting and frisking,

Turning and twisting,

Around, and around

With endless rebound."

LIPS

The lips to perform well their part in articulation, must, like the tongue, be flexible in the extreme, rapidly adapting themselves to all varieties of combinations and movements.

EXERCISES

1. Say:—"I want my lips to help me speak. I want my lips to help me speak."
2. Say:—"I will place these words right out on my lips. I will place the responsibility for each word largely upon them."
3. Think especially of the action of the lips.
Say:—"Rouse, ye Romans, rouse, ye slaves!"

Have ye brave sons? Look on the next fierce brawl
To see them die. Have ye fair daughters? Look
To see them live, torn from your arms, disdained,
Dishonored; and if ye dare to call for justice
Be answered by the lash."

TEETH

As was said in the previous lessons, the principal duty of the teeth is to hold the voice together as it leaves the mouth. But in the articulation of the dentals, d, t, s, z, th, the lips are thrown away from the teeth, and the teeth themselves seem to formulate the sound.

EXERCISES

1. Say:—"Don't you see that my teeth seem to seize my words as I speak?"
2. Say:—"I want my teeth to bite down through some of my words as my jaw moves rapidly up and down."
3. Think especially of the teeth.
Say:—"King Charles, and who'll do him right now?
King Charles, and who's ripe for a fight now?
Give a rouse: here's in hell's despite now!
King Charles!"
4. Say:—"Boot, saddle, to horse, and away!
Rescue my castle before the hot day
Brightens to blue from its silvery gray.
Boot, saddle, to horse, and away!"

NASAL CAVITIES

These are used in the foundations of the sounds of m, n, and ng. In the shaping of these sounds the important element is resonance in the nasal cavities.

EXERCISES

1. Say:—"My mouth and my nose help me in most of my speaking."
2. Say:—"Most men want poise, and more want royal margin."

3. Say:—"My nasal cavities must always be ready to make the resonance,—m,—n,—ng. (the sounds, not the letters.)
4. "This day I heard such music that I thought,—
 'Hath human speech the power thus to be wrought
 Into such melody! pure, sensuous sound,—
 Into such mellow, murmuring mazes caught;
 Can words (I said) when these keen tones are bound
 (Silent, except in memory of this hour)
 Can human words alone usurp the power
 Of trembling strings that thrill to the very soul,
 And of this ecstasy, bring back the whole?" "

PALATE

The sounds which correspond to the letters, b, c, g, k, q, ch, h, j, are articulated in the back of the mouth in the neighborhood of the palate. The principle to keep in mind is that the back part of the mouth must be active in forming different syllables and words.

EXERCISES

1. Say:—"Words like ball, call, gall, queer, cheer, here, high, joy, jump—if I stop to analyze them—begin to be formed just at the top of my throat."
2. Say:—"Just hear me keep the back of my mouth forming sounds distinctly."
3. "Dividing, and gliding, and sliding,
 And falling, and brawling, and sprawling,
 And driving, and riving, and striving,
 And sprinkling, and twinkling, and wrinkling,
 And sounding, and bounding, and rounding,
 And bubbling, and troubling, and doubling,
 And grumbling, and rumbling, and tumbling,
 All at once, and all o'er, with a mighty uproar,
 And this way the water comes down at Ladcre."

CONCLUSION

The leading principles which have been developed in this manual may be summed up as follows:—

1. Form the habit of observing voices, your own especially.
2. Fix the mind carefully on any change you try to make.
3. Take pride in good personal appearance, carriage, and address.
4. Set aside a period of fifteen minutes each day for vocal exercises.
5. Cultivate the attitudes of body, and the qualities of voice which indicate resourcefulness, aggressiveness, self-reliance, leadership.
6. Let your breathing always be uniformly long and deep, filling the lungs.
7. Always hold the body erect from the dominant center of the body. Let the voice have a firm base in the bottom of the lungs.
8. Let the vocal tube, throughout its entire length, be relaxed and open. Try especially to maintain relaxation and openness of the throat.
9. Cultivate ease and flexibility in the movement of the lower jaw.
10. Keep the tongue, lips, and teeth out of the way of the voice.
11. Keep a half-smile of interest and animation on the face.
12. Be sure that the articulating organs sharply distinguish each syllable uttered.
13. Let all the vocal cavities be filled with resonance.
14. Concentrate and unify the tone in the front part of the head.
15. Project the tone straight to the ears of your hearers.

SUGGESTED SUBJECTS FOR SHORT, THREE OR FIVE MINUTE TALKS

1. How to Dive
2. The Mechanism of a Comet
3. The Object of Interscholastic Contests
4. Why Should Our Forests be Preserved
5. How a President is Elected
6. The Advantages of Living in the Temperate Zone
7. The Mississippi Levees
8. How to Make a Small Garden Pay
9. Time is Money
10. What is the Function of a School Board?
11. How to Use a Dictionary
12. Should One Refuse to be Thirteenth at the Table?
13. Should all High School Subjects be Elective?
14. Should People be Punished for Throwing Refuse in the Street?
15. Is a Distasteful Subject Ever Beneficial?
16. Should the Inmates of the County Jail be Forced to do Manual Labor?
17. Is Manual Training an Adequate Substitute for Athletics?
18. The Advantages of City Life
19. The Advantages of Country Life
20. What is Your Idea of a Popular Student?
21. When has an Individual a Sense of Honor?
22. What is the Value of the Weather Forecasts?
23. How to Hunt Rabbits
24. How to Treat a New Book
25. How to Read a Newspaper
26. How Houses are Heated
27. Should the Streets of.....be Improved?
28. Why we need a New Gymnasium
29. Our Football Team Needs Our Support
30. The Value of Marsh Lands
31. The City Should Own the Electric Light Plant
32. The Moving Picture Business
33. What is the Value of a Literary Society?

34. Ought Poorhouses to be Made Comfortable and Attractive?
35. Should there be a Property Qualification for Voters?
36. How Streets are Cleaned
37. How to Umpire a Base-ball Game
38. How to Train a Dog
39. The Advantages of a Domestic Science Course
40. How the Customs Duties are Collected
41. The Future of Electricity
42. What are the Prospects for World's Peace?
43. Should Women Vote?
44. What this High School Most Needs
45. How to Develop a Film
46. Should We Attend the Moving Picture Show?
47. Railway Accidents
48. What is a Trust?
49. What is the Race Problem?
50. The High School Needs More "Boosters"
51. Will the Panama Canal Pay?
52. How a Jury is Chosen
53. This High School Should Have a Boys' Glee Club
54. What is Smuggling?
55. Business Openings in South America
56. Should the Moving Picture Shows be Closed on Sunday?
57. The Value of an Immigrant
58. The U. S. Life Saving Stations
59. Irrigation Dams
60. Child Labor Laws
61. What Makes a Good Salesman?
62. Why Are the Professions Crowded?
63. The Advantages of the Agricultural College
64. Why the Study of History is Valuable
65. Why the.....Year is the Best Year in High School
66. The Natural Resources of the Philippines
67. Forest Fires
68. What is Meant by Subsidizing our Merchant Marine?
69. Tramps Ought Not to be Fed
70. Novel Reading is a Waste of Time
71. New Orleans will Some Day be a Greater Shipping Port than New York
72. Ireland Should Have Home Rule

73. Hypnotic Entertainments Should Not be Allowed
74. The School is Like a Factory
75. Modern Methods of Street Cleaning
76. Stamp Collecting
77. The Difference Between Law and Justice
78. The Benefits of the Parcels Post
79. The Value of Good Roads
80. How the Rural Mail Route Helps the Farmer
81. An Estimate of the President
82. Is the Boycott Spirit a Good One?
83. Explain the Organization of the Steel Trust
84. Who is Responsible for Railroad Accidents?
85. How Would the Sudden Destruction of All the Railroads Affect the American People?
86. Explain the Value of Legumes to the Farmer
87. Agriculture as a Profession
88. Distinguish Between Saving and Hoarding
89. What Does the School in Your Community Do to Prepare Boys for the Work of Life?
90. What Life Preparation Does the School Furnish for Girls?
91. Why are Women Entering Industry?
92. Are Parents Responsible for Child Labor?
93. How Can the Street Accidents in Your City be Prevented?
94. Account for the Low Standard on Which the Immigrant is Willing to Live
95. Would the American Labor Force be More Efficient Without the Immigrant?
96. Contrast the Relative Merits of the Railroad and the Inland Waterway
97. Describe the German Forestry Service
98. What is the Relation between Deforestation and Floods?
99. Is it Better to Irrigate Land in the United States or to Go Over into Canada and Take up New Land?
100. Would You be Willing to Take a "Cinch" Job at a Big Salary? Why?

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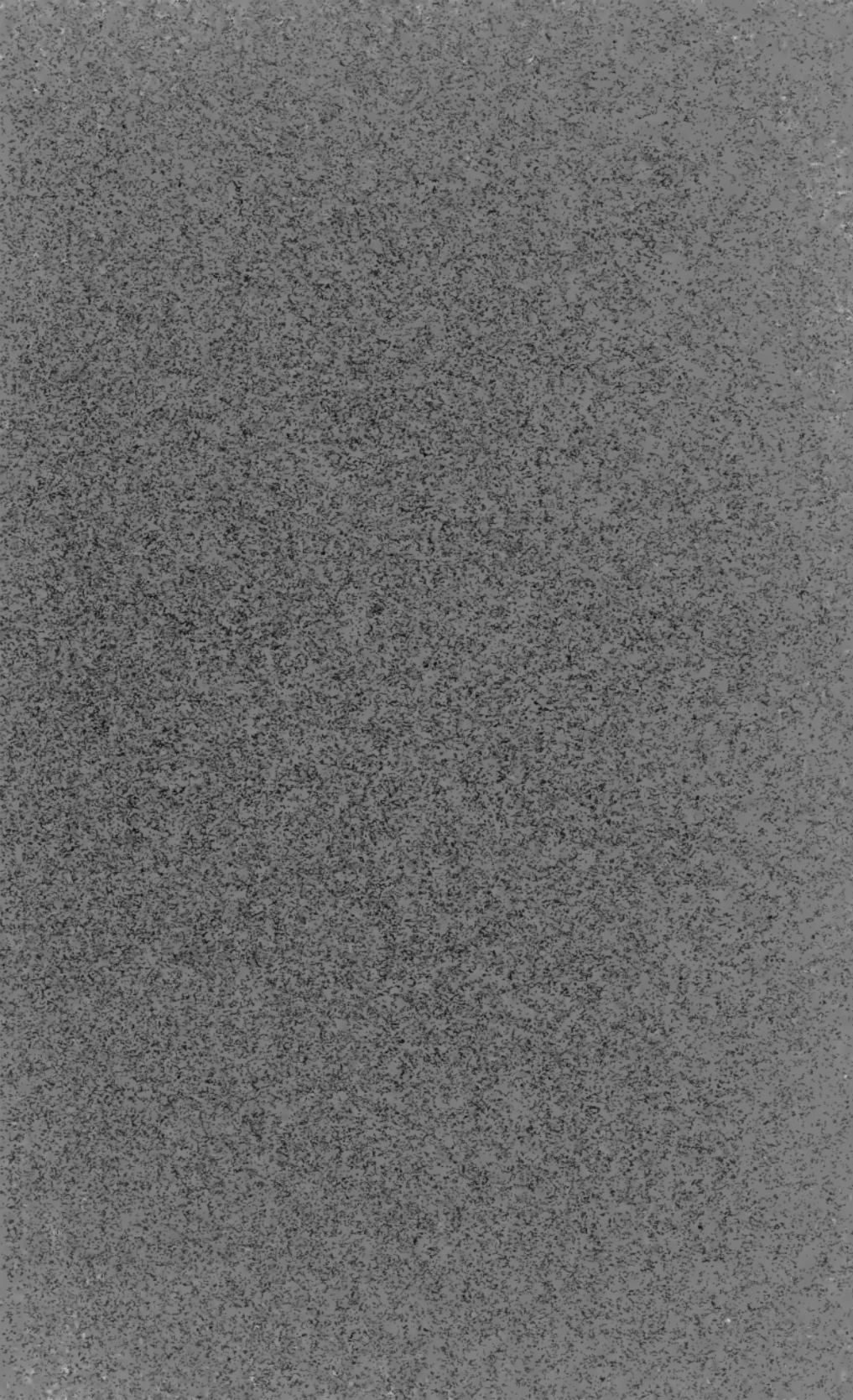
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